

his philosophical abstractions. That faculty, that power of assembling affinitive images, tending to a logical end, was preponderant in Zola. By its means the psychical process is canalised, mental effort and waste are diminished, and the will is able to act in a well-defined manner. In Zola such power was developed to the highest degree, and therein will be found the reason of his intellectual superiority.

It links him with all the great creators possessed of systematic minds, the men who have gone, not groping darkly, but with patient effort and in full light, towards their objects. Hugo and Balzac showed by their writings that their brains were organised in the same manner. The quick and inconsiderate mind, so unequal in its inspirations, which is often attributed to artists, does not seem compatible with great creative power, the latter acting in a much more uniform manner, Zola's particular mentality explains both his life and his work. He systematized in literature the realistic tendencies of the philosophy of Comte and Taine; and he carried that systematisation to its farthest limit by creating the novel of complete observation (*le roman d'observation integrale*), in which he studied heredity under all its aspects, recoiling from no audacity either of observation or of expression.

By mere reasoning, adds Dr. Toulouse, whom we still follow,¹ Zola's systematic mind traced for itself a

course of
action which was often at variance with his
instincts, yet
he followed it perseveringly, sustained merely
by his conception of duty. His tendency to gout and
corpulence
(which last he overcame by sheer
determination) must

* Hot in the work previously quoted, but in a paper lie
wrote after Ma's
death ("Le Temps," October, 1902).